

SCHOOL OF LITERATURE, WRITING, AND DIGITAL HUMANITIES - COURSE DESCRIPTIONS, FALL 2024

*****courses and course times subject to change*****

ENGL 119.003: Introduction to Creative Writing

Instructor: Jordan

Days/Times: TR 3:35-4:50pm

In this introduction to creative writing course, students will concentrate on two genres—poetry and fiction. We will read contemporary poems and stories paying especial attention to the writers’ strategies for imparting information and learning how to use that craft in our own writing. You will learn the basic building blocks of stories and poems and we will look at some of the newest trends in poetry and fiction as well as consider some of the newer mediums of “publication” such as Instagram, YouTube, twitter, and blogs. Each section will culminate in students creating new work. This course serves as a useful introduction to any of the 300-level creative writing courses the department offers.

ENGL 119.004: Introduction to Creative Writing

Instructor: Benedict

Days/Times: TR 2-3:15pm

Note: This section of ENGL 119 meets with ENGL 208.

Explore the timeless power of storytelling and its dynamic evolution in the digital age. Delve into the fundamentals of fiction and poetry, honing your craft through workshops and peer feedback. Discover how traditional storytelling structures and strategies prove remarkably effective in contemporary narratives across platforms like social media, games, and visual novels. Simultaneously, master the use of generative artificial intelligence (AI) to craft innovative content on the cutting-edge of storytelling. This course will empower you to become a versatile storyteller, ready to navigate the ever-changing landscape of creative expression across a wide spectrum of mediums.

ENGL 204: The Scientific Romances of H.G. Wells, Robert Louis Stevenson, and Nigel Kneale

Instructor: Williams

Days/Times: TR 2-3:15pm

Already familiar by their appropriation and re-working in Alan Moore's graphic novel series *The League of Extraordinary Gentlemen* (1999-2019) as well as the 20th-century "Steampunk" Movement, the work of H.G. Wells, and Robert L. Stevenson has provided fertile inspiration for alter movements. This class will examine the scientific romances of H.G. Wells (1866-1946) by analyzing original novels such as *THE TIME MACHINE* (1895), *THE ISLAND OF DR.*

MOREAU (1896) and Stevenson's novella "The Strange Case of Dr. Jekyll and Mr. Hyde" (1886) in relation to the work of television writer Nigel Kneale (1922-2006) whose MMC TV mini-series QUATERMASS AND THE PIT (1958-1959) is regarded as the peak of British science fiction/fantasy.

Film versions of THE TIME MACHINE (1960), THE ISLAND OF DR. MOREAU (1932), and DR. JEKYLL AND MR. HYDE (1932) as well as DR. JEKYLL AND SISTER HYDE (1971) and TIME AFTER TIME (1979) where young H.G. Wells pursues Jack the Ripper into the very different world of 1979 San Francisco will be screened with either the original BBC TV production of QUATERMASS AND THE PIT or the 1968 Hammer film version concludes the class.

Access to books available via links to Project Gutenberg.

Assignments:

FOUR ESSAY QUESTIONS. Minimum length 6 full pages.

ENGL 206A: Comics for Everybody: Illustrating Identity from *Superman* to *Fun Home* and Beyond

Instructor: Boulukos

Days/Times: TR 9:35-10:50am

Fulfills Core Fine Arts Requirement.

In this course, we will consider how comics teach us about our own identities and those of other others, considering such issues as race, gender, sexuality, migration, and ability/disability. We will also learn about how we “read” and interpret comics, how they differ from other artistic & literary forms, and we will develop tools for analyzing them. We will consider the history and development of comics, graphic novels, and “sequential narrative,” and consider when, how and why comics became so closely associated with superheroes.

Topics include: the history of American comics; stereotypes and comics; comics & immigration; Women in/& comics; Comics and the war effort in WWII; Superman's Jewish roots; Wonder Woman's feminist origin; Archie and the invention of the generation gap; the 1950s comics code controversy; the cultures of underground and indie comics; the many layers of the X-Men Mutant allegory; women’s autobiography; ethnic and queer identity in graphic novels.

All required readings will be in comics (or “sequential narrative”) format!

Assignments & Requirements: Regular attendance & Participation; 2 1-page comics; a few brief papers; weekly reading journal; in-class writing and group activities; midterm & final.

Required texts:

Alison Bechdel: *Fun Home* (Mariner, PB) 978-0544709041

Matt Johnson: *Incognegro* (Berger, HC) 978-1506705644

Cece Bell: *El Deafo* (Abrams, PB) 978-1419712173
Emil Ferris: *My Favorite Thing is Monsters Book 1* (Fantagraphics, PB) 978-1606999592
Jaime Hernandez: *The Girl from HOPPERS* (Fantagraphics, PB) 978-1560978510
Gilbert Hernandez: *Heartbreak Soup* (Fantagraphics, PB) 978-1560977834
Scott McCloud: *Understanding Comics* (Morrow PB) 978-0060976255
Alan Moore & Dave Gibbons: *The Watchmen* (DC Comics, PB) 978-1779501127
Marjane Satrapi: *Complete Persepolis* (Pantheon PB) 978-0375714832
Art Spiegelman: *Complete Maus* (Pantheon HC) 978-0679406419
Gene Leun Yang: *American Born Chinese* (Square Fish, PB) 978-0312384487
Note: Many more assigned comics (in shorter selections) will be available as selections on D2L

ENGL 208: Introduction to Digital Narrative

Instructor: Benedict

Days/Times: TR 2-3:15pm

Explore the timeless power of storytelling and its dynamic evolution in the digital age. Delve into the fundamentals of fiction and poetry, honing your craft through workshops and peer feedback. Discover how traditional storytelling structures and strategies prove remarkably effective in contemporary narratives across platforms like social media, games, and visual novels. Simultaneously, master the use of generative artificial intelligence (AI) to craft innovative content on the cutting-edge of storytelling. This course will empower you to become a versatile storyteller, ready to navigate the ever-changing landscape of creative expression across a wide spectrum of mediums.

ENGL 300: Introduction to Language Analysis

Instructor: Amos

Days/Times: 12:35-1:50pm

We will engage with the English language in its current form — including dialectology, usage, and chief grammatical descriptions — to explore the nature of language itself. Grammatical, linguistic, socio-linguistic, and cultural inquiries will expand and deepen our understanding of Present Day (American) English. Student interest will direct many of our inquiries. Required of teacher training candidates. Prerequisites: ENGL 101 & 102 or 120 or equivalent.

Course requirements include analyses (preliminary exams and final), interpretation (short responses and short presentations), and a mélange of class contributions (exercises, active participation in class discussion).

ENGL 301: Introduction to Literary Analysis

Instructor: McEathron

Days/Times: MWF 10-10:50am

This course is dedicated to introducing the basic methods and practices of literary study, with the main goal of improving your skills as readers and writers. (It is also hoped that with greater

knowledge and consciousness will come greater enjoyment.) We will pursue this goal through the study of a relatively small number of texts: the idea is to move beyond content issues (“what happens in this book?”) and toward analytical ones. We’ll focus on the following:

- *strategies for critical reading, writing, and argumentation
- *literary forms, critical terminology, and, to some extent, critical schools
- *methods of literary research and documentation of sources

Course Requirements:

4 or 5 essays; In-class work as announced

Texts (Probable):

Christina Rossetti, *Goblin Market and Other Poems*
Paperback. Dover Thrift Editions.

ISBN-10: 0486280551

ISBN-13: 978-0486280554

Thomas Hardy, *Selected Poetry*.

Ed. Samuel Hynes. (Oxford UP, 2009)

ISBN-13: 978-0-19-9538508 (Paperback)

Kent Haruf, *Plainsong*

Paperback. Vintage

ISBN-10: 0375705856

ISBN-13: 978-0375724794

Edith Wharton, *The Ghost Stories of Edith Wharton*

Paperback. Scribner, 1997

ISBN-10: 0684842572

ISBN-13: 978-0684842578

ENGL 302A: Early British Literary History

Instructor: Chandler

Days/Times: TR 11am-12:15pm

A survey going from the 700s to the late 1700s, English 302A examines three periods of early British literary history: the Middle Ages (Medieval Period), the Sixteenth and Early Seventeenth Centuries (the Renaissance or Early Modern Period), and the Restoration Period and Eighteenth Century (1660-1800). Format: lecture and discussion. We’ll talk about literature that was meant to be heard or performed, literature that was meant to be read to oneself or shared with a close group of friends, and literature that was meant to spark public debate on social issues. You’ll be surprised at the knowledge-connections and food for thought this course provides you.

Required Texts:

The Norton Anthology of English Literature: The Major Authors, Volume One, ed. Stephen Greenblatt et al. Get the 9th or 10th edition **used**, in paperback.

ENGL 303: U.S. Literary History

Instructor: Shapiro

Days/Times: MWF 9-9:50am

ENGL303 is a survey of U.S. literature from the late eighteenth century to the present day. We will read a wide range of literary texts, from classics by Nathaniel Hawthorne, Herman Melville, and Emily Dickinson to contemporary experimental fiction by Helena María Viramontes, Rebecca Roanhorse, and Nana Kwame Adjei-Brenyah. Our goal throughout will be to understand the complex ways—sometimes frustrating, sometimes inspiring—in which U.S. writers have responded to the social and political contradictions of American life. As we chart how U.S. writers have participated in an on-going conversation about American national identity and destiny, we will also explore how literary history might help us to navigate the collective challenges of our murky present.

Course Requirements:

3 short essays; mid-term exam; final exam

Required Texts (Subject to Change):

Crane, Stephen. *Maggie: A Girl of the Streets and Other Stories* (Signet, 2006)

ISBN: 9780451529985

Levine, Robert et. al., eds. *The Norton Anthology of American Literature*, Tenth Edition, Volume B (W.W. Norton & Co., 2022)

ISBN: 9780393886139

Additional texts will be made available to students electronically via MyCourses/D2L

ENGL 307i: Film as Literary Art: The Cinema of Orson Welles

Instructor: Williams

Days/Times: T 5-8pm

This class intends to examine the work of Orson Welles (1915-1985). Commonly mis(understood) as the director of one acclaimed masterpiece *CITIZEN KANE*, the course will focus on his status as an independent film director who just happened to be working at Hollywood in different times of his career and his association with the progressive movement of New Deal American politics in the 1930s that would come under attack in the post-war era leading to Welles's temporary exile to Europe and his return leading to his achievements in independent film and television productions of which the recently reconstructed *THE OTHER SIDE OF THE WIND* forms one example.

Films screened include CITIZEN KANE (1941), THE MAGNIFICENT AMBERSONS (1942), THE STRANGER (1946), THE LADY FROM SHANGHAI (1948), MACBETH (1948), OTHELLO (1952), TOUCH OF EVIL (1958), THE TRIAL (1962), CHIMES AT MIDNIGHT (1966), F FOR FAKE (1973), and THE OTHER SIDE OF THE WIND (2018).

The Mercury Radio Theatre broadcasts of "Dracula" (1938) and "War of the Worlds" (1938) as well as his 1956 Desilu production of "The Fountain of Youth" will also be features to demonstrate his versatility in radio and television.

Assignments:

FOUR ESSAY QUESTIONS. Minimum length 6 full pages.

ENGL 381A: Creative Writing: Beginning Fiction

Instructor: Benedict

Days/Times: TR 12:35-1:50pm

This course provides fundamental instruction in the art of storytelling, exploring both traditional and digital methods. Students will learn about core narrative elements like plot, character, setting, point of view, and theme. The course emphasizes hands-on creative work in a collaborative workshop environment, where students will develop original stories across various mediums. Additionally, the class will investigate the ethical and productive use of AI tools for enhancing and expanding storytelling possibilities. This course is foundational for students interested in pursuing the creative writing concentration.

ENGL 382A: Creative Writing: Beginning Poetry

Instructor: Joseph

Days/Times: MWF 2-2:50pm

English 382A is a creative writing workshop in poetry. Students will read, write, and comment upon poems written by their fellow classmates and by accomplished contemporary poets. All students in this class will be expected to complete a portfolio of ten poems (originals and revisions), to participate actively in class discussions, to present an oral report on a contemporary (living) poet to the class, and to participate in a public poetry reading put on by the class at the semester's end.

Text: *The Eloquent Poem*, edited by Elise Paschen (Persea Books). Text will be supplemented by handouts from the instructor sent via email.

Class aims: What We Want to Accomplish This Semester

Portfolio: Each poet in the class will complete a portfolio of original poems generated from instructor's assignments. There will be 8-10 assigned poems. The portfolio will also include an essay of 2-3 pages on your own creative process, your inspirations, and your hopes for your own writing. (60 percent of final grade, due during examination week)

Engagement: The more comments you make, the better the conversation will be. I want to hear your opinions, and I'm sure your classmates want to hear them as well. Keep it civil and tactful. In any creative writing poetry workshop, the key is to agree to disagree on what works in any given poem. (20 percent of final grade)

Completion of Assigned Readings: The more poems you read, the easier writing your own poems becomes. (20 percent of final grade)

This class is designed for students who haven't studied or written poetry before, but also serves those students who have been writing poetry since childhood or adolescence. All are welcome.

ENGL 390: Public and Civic-Engaged Writing

Instructor: Sicari

Days/Times: TR 3:35-4:50pm

This course considers what it means to write for "the public." It explores various forms of civically engaged writing, in which we will study and analyze contexts, communities, and genres. Students in the course will produce portfolios of writing on public and civic concerns that are meaningful to them for their career pursuits and passions.

ENGL 393.002: Undergraduate Seminar: "Starting Over"

Instructor: Chandler

Days/Times: TR 2-3:15pm

This discussion-based course will address the theme of "starting over" on several planes of experience, ranging from leaving the family home after a big fight all the way to reconstructing civilization after a nuclear war. Comprehending the scale and shape of a big change can be a messy process for people, and we'll see writers exploring that process through a variety of techniques.

Required texts:

Jesmyn Ward, editor. *The Best American Short Stories* 2021. Mariner, ISBN 1328485397

Zeyn Joukhadar, *The Map of Salt and Stars*. Atria Paperback (Simon & Schuster), ISBN 1501169052

Walter M. Miller, Jr., *A Canticle for Leibowitz*. EOS (HarperCollins), ISBN 0060892999

Ann Patchett, *The Patron Saint of Liars*. Harper Perennial Paperback, ISBN 0547520204

ENGL 405: Chaucer

Instructor: Amos

Days/Times: TR 3:35-4:50pm

As the greatest author to write in Middle English, Geoffrey Chaucer offers us a unique view of the early development of English literature and the literary canon, and also of the turbulent societal changes of the fascinating medieval period. At the same time, Chaucer's complex and delightful texts invite and reward investigation of a variety of topics of particular concern to our modern world. Prerequisites: ENGL 101 & 102 or 120 or equivalent.

Course Requirements:

Undergraduate course requirements include active participation in class discussion, analyses (midterm and final), interpretation (short responses and mid-length paper), and a student-selected mix of class contributions (discussion and web responses). Graduate course requirements include active participation in class discussion, a seminar-length research paper or two shorter research papers matched to their research interests, and a student-selected mix of graduate-level class contributions. Students not majoring in things medieval will be encouraged to tailor their assignments to their non-medieval interests.

ENGL 422: Victorian Poetry and Poetics

Instructor: McEathron

Days/Times: MWF 12-12:50pm

This course will feature close readings of major poems by Tennyson, Robert Browning, Christina Rossetti, Matthew Arnold, Dante Gabriel Rossetti, Elizabeth Siddal, Algernon Swinburne, Thomas Hardy, and others. We will also focus on the various visual and design elements that were important to these poets and the culture at large, including Pre-Raphaelite painting, comic sketches, and caricatures. In examining the range of the Victorians' formal experiments in lyric and narrative poetry, we will move from the aggressiveness of Browning to the sumptuousness of Dante Gabriel Rossetti and Swinburne. In all of this, we will be examining contrasting visions of the roles of the poet and poetry in a new era of mass culture.

Requirements:

Undergraduates: Two 4-6 pp. papers; midterm in-class writing.

Graduate Students: Two 8-10 pp. papers; midterm in-class writing.

Texts (probable):

Houghton and Stange, eds. *Victorian Poetry and Poetics*. 2nd. Edition.

Houghton-Mifflin. ISBN 0395046467.

Out-of-print text to be purchased used.

ENGL 451: Jane Austen

Instructor: Boulukos

Days/Times: TR 3:35-4:50pm

Jane Austen is, arguably, the most important author in the history of the English novel. She has been used to begin, and to end, influential histories of the novel. F.R. Leavis presented her as initiating the "great tradition" of the English novel as aesthetic artwork; Ian Watt and Nancy

Armstrong both end their histories of the eighteenth-century novel with Austen, using her to mark the moment when the novel finally achieves a full-fledged form. At the time Austen published her works, however, opinions differed. Walter Scott praised *Emma* as a remarkably unified work, while Hazlitt opined (not speaking directly of Austen) that a novel with a plot confined to the lives of women could never achieve real significance. More recently, D.A. Miller has argued that Austen is the definitive embodiment of literary style, and popular culture has embraced Austen as the most beloved great literary author. Despite her undisputed significance and success, Jane Austen, while often taught here and there, is rarely taught as the sole subject of a course.

This course will examine Austen from a variety of perspectives. We will examine her place in the history of the novel and in literary history more generally, reading selections from Austen criticism alongside the novels. Paying particularly attention to the conceptualization of Austen as historical, we will consider the 18th- and 19th-century contexts of her work, through attention to issues of class, politics, and colonialism and to Austen's place in literary history. We will pay close attention to gender, both in terms of the cultural work it performs within Austen's texts, and as an external condition that helped shape them. We will also attend to what Claudia Johnson has termed "the cults and cultures of Jane Austen," considering the impact of Jane Austen Societies, "Janeites," and the many TV & film adaptations on both academic and popular understandings of the novels. Finally, we will closely examine Austen's pathbreaking narrative technique.

Please note: this course will require a good deal of reading, as we will read all of Austen's works as well as some supplemental texts. Reading several of the novels in advance, if possible, is recommended.

Required Texts (all by Jane Austen:)

Sense and Sensibility 1st ed., Ed. Claudia Johnson (Norton Critical Ed) 978-0-393-97751-6

Pride and Prejudice 4th ed. Ed Gray & Favret (Norton Critical Ed) 978-0-393-27064-8

Emma 4th ed, Ed. George Justice (Norton Critical Ed) 978-0-393-92764-1

Mansfield Park, 1st ed., Ed. Claudia Johnson (Norton Critical Ed) 978-0-393-96791-3

Persuasion 3rd ed., Ed. Rae Greiner, (Norton Critical Ed) 978-1-324-07074-0

Northanger Abbey, 1st ed, Ed. Susan Fraiman (Norton Critical Ed) 978-0-393-97850-6

Selected Letters, ed. Vivien Jones, (Oxford World Classics) 978-0199538430

Jane Austen's Manuscript Works, ed Linda Bree et al, (Broadview UP) 978-1554810581

Some film versions may be assigned as required viewing. Supplemental readings will be added via D2L

Basic Assignments: Regular participation; D2L journal/ discussion assignments; Reading Quizzes; in-class analysis assignments; Midterm & Final Exam

Undergraduate Papers:

3 2-3 page analytic papers

1 5-7pp papers on a research topic

Graduate Papers:

Critical History of one Austen Novel (5-7 pp)

12p Research paper with annotated bibliography

ENGL 484: Approaches to Teaching Literature

Instructor: McGrath

Days/Times: MW 3-4:15pm

Approaches to Teaching Literature introduces students to practical methods for teaching literary texts in junior high and high school. The course may range from practical skills--such as the creation of syllabi, assignments, evaluative criteria, course outcomes--to broader theoretical, philosophical, and cultural issues. In fall 2024, the course will focus on approaches and methods to teaching Shakespeare, and, in particular, how to teach *Romeo and Juliet*.

Course Objectives

Ability to think reflexively about the pedagogy of teaching literature

Ability to plan a course in literature and devise an organized and effective syllabus

Ability to create assignments that effectively guide students in the study of literary analysis

Ability to evaluate assignments that support effective learning outcomes

List of Assignments

Examples include: creation of a course syllabus, assignments aimed at literary analysis, assignments developing rubrics for paper evaluation, in-class presentations

Required Texts

All plays are from the Folger Shakespeare Library series and are published by Simon & Schuster (yes, you need these editions)

William Shakespeare, *Romeo and Juliet*. ISBN-13: 978-0671722852

ENGL 485A: Teaching Writing and Language in the Secondary School

Instructor: TBA

Days/Times: T 5-:730pm

Introduction to strategies for teaching English in the secondary school with emphasis on writing and language. Introduction to assessment of writing perception and skills. Assessment and tutoring of child from the community in writing. Ideally, course should be taken two semesters prior to student teaching. Restricted to: Admittance to Teacher Education Program through the School of Education.

ENGL 490: Methods for Professional Writing Research

Instructor: Paz

Days/Times: MW 3-4:15pm

This course introduces students to research methods for professional writing practice and scholarly research. We will learn how to read research, how to structure a research project, how to conduct research ethically, and how to present research findings for diverse audiences. Students will apply these insights to conduct their own empirical research project. These research skills can be applied to future careers in professional writing, technical communication, user experience, and graduate school.

ENGL 492A: Creative Writing Seminar: Advanced Fiction

Instructor: Frumkin

Days/Times: TR 12:35-1:50pm

In this class, you will learn not only how to hone your instincts as a writer of all forms of fiction both long and short: you will learn how to *teach others* about fiction writing as well. Through an intensive semester of reading across genre (sci-fi, speculative, horror, literary, fantasy) and form (short story, novella, novel), familiarizing ourselves with the structure and intentions of the fiction workshop, and finally applying all skills learned to the mentorship of less experienced writers, you will be encouraged to grow as a writer, thinker, and future professional creative.

ENGL 492C: Creative Nonfiction

Instructor: Jordan

Days/Times: TBA

This class serves as an introduction to the genre and can be taken by upper-level undergraduates as well as MFA and other graduate students.

Literary nonfiction is an expansive genre. It is fact-based prose infused with literary devices—the stylistic flourishes of both lyric-narrative poetry and our best fiction. Distinguished from journalism, academic criticism, and critical biography, it includes memoir, the personal essay, biography, and nature writing and also literary journalism. Nonfiction often combines the elements of journalism such as exposition, accuracy, and research with the elements of narrative fiction such as scene, dialogue, and well fleshed out characters, and poetic elements such as vivid detail, lyricism, and reflection. MFA programs are beginning to include the fact-based genre in their curricula along with poetry and fiction. More and more works are being published and literary journals are responding to the readers' growing interest and publishing more nonfiction.

In this class we will address issues of craft and the contemporary nonfiction writer's toolkit and how to use these tools in the generating and shaping of material through looking at examples of published work as well as writing our own pieces. We will read a wide range of styles and content, both finished pieces as well as excerpts, paying especial attention to the newest trends in the genre. Students will write thirty to sixty pages, submitting work for peer review two times, in whatever style they choose either as separate pieces or a section of a longer piece.

ENGL 500: Proseminar: Octavia Butler's *Kindred*

Instructor: Dougherty

Days/Times: M 5-7:30pm

In this course we will explore the methodologies involved in conducting literary-critical and theoretical research on Octavia Butler's *Kindred* and other works.

ENGL 592.001: Fiction and Adaptation

Instructor: Frumkin

Days/Times: W 5-8:30pm

In an ever-evolving media landscape, it behooves the writer to understand how their literary work can intersect with, complement, or be adapted into different forms. This class will concern the writing and adaptation of “long” forms of fiction (novel and novella) into other genres of media. The primary focus will be film and TV, though other genres of adaptation and collaboration will be explored as well. Technical emphasis will be placed on structure (i.e. the pattern of narrative beats that best facilitates adaptation), genre (sci-fi, fantasy, dark comedy, near-future dystopia, etc.) and the concept of “loyalty” to a given text. Mastering creative professionalization (i.e. learning how to pitch a project/generate proof of concept) will be addressed as well.